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ARTZ 302A.02: Elementary School Art

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Art for Elementary Educators

University of Montana : Jennifer Combe

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Elementary Art : 302, 2 credits

Mailbox in art office - COMBE

Class held: Wednesdays

thinking
in
pictures

Art Education in the 21st century is a process and product of historical considerations, philosophies, practices, educational research, and trends in the worlds of art and visual culture.

ESSENTIAL QUESTIONS

- What is the value of visual art education in an elementary classroom?
- How do our experiences with visual art and the history of art education affect our current think about teaching art?
- How does experiential learning contribute to my teaching repertoire?

COURSE DESCRIPTION FROM CATALOGUE

Visual art teaching methods for future elementary school teachers to include production of original works in a variety of media, methods of critique, curricular components, media management, resources, and guided teaching experiences.

COURSE OBJECTIVES

1. Develop an understanding of the relationship between socio-culture diversity and student learning.
2. Utilize curricular theories in developing art education content and instruction.
3. Utilize constructivist theory and employ democratic approaches to learning and teaching.
4. Utilize research and data collection as a way through which to employ self-reflexivity in pedagogical contexts.
5. Use a variety of instructional strategies and contemporary curricular approaches to encourage students' development as critical thinkers.
6. Implement instructional and behavioral management strategies to promote a positive and cooperative learning environment.
7. Reflect on professional practices and demonstrate commitment to fulfilling responsibilities set forth in *Core Values: Professional and Interpersonal Competencies*.

COURSE OUTLINE

The course outline is posted on Moodle. Refer to it for activities, due dates, readings, locations, etc. Be forewarned that a course outline is a document in process; it evolves responding to students' needs. Note that all assignments and digital readings are posted in Dropbox.

GRADING

All coursework will be evaluated in self / peer / faculty format via essays, rubrics, and/or tally charts. Evaluators will vary depending on assignment. If only a self-reflection is required, I will review your reflections and override your evaluations if necessary. Final grades are determined on a percentage basis. NASAD requires five hours outside of class per week in order to complete the assignments. (1 credit = 3 hours of study per week for 16 weeks. A 3 credit class = 9 hours a week of study. We meet 4 hours a week, which leaves 5 hours of homework per week.)

90% Assignments

This portion includes homework and in-class assignments. Detailed evaluations and

reflection questions will accompany all assignments. Assignments will support the development of curricula for your K-8 teaching.

10% Community Development

This includes class participation (verbal and physical), work habits with a positive attitude, daily and semester's end room care, and community building games and activities. It also includes your Resource Binder, as the binder connects you with artists and resources.

The total will be added and the percentage of points earned will be assigned letter grades as follows:

100 - 94 = A, 93 - 91 = A-, 90 - 88 = B+, 87 - 84 = B, 83 - 81 = B-, 80 - 78 = C+, 77 - 74 = C, 73 - 71 = C-, 70 - 68 = D+

REQUIRED MATERIALS + TEXTS

Required Materials:

- Thumb drive for class presentations
- Portfolio for art storage in trollies
- Binder for Resource Binder project
- Tabs that extend beyond large papers for the Resource Binder

Required Texts:

Readings will be posted in Dropbox..

Additional supplies may be requested as needed.

STUDENT CONDUCT CODE/CLASSROOM CONDUCT

- All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The code is available for review online at

http://life.umt.edu/vpsa/student_conduct.php.

- Students may not use headphones or ear buds during class time. This is to build community between one another and to learn from conversations occurring around you as you work. I also encourage you to walk around the room to look at other students' works to learn and grow.
- Students should wear clothing to class that they feel comfortable staining. (Feel free to wear an apron in class.)
- Cell phones should be put away while class is in session. They may be occasionally used for educational purposes only, such as photographing work (if no model is in the room), looking up information, or adding a due date to your calendar, etc. If students need to access phones for an academic purpose, a verbal announcement stating the purpose of use must be stated to the entire class. Texting and calling may take place before and after scheduled class times.

ATTENDANCE

Students are expected to arrive on time and be in class. All absences, regardless of cause (sleeping in/travel/medical emergency/family emergency), follow the guidelines below:

- | | |
|---|-------------------------|
| - Two absences/late arrivals/leaving early: | No grade change |
| - Three to four absences/late arrivals/leaving early: | One full grade drop |
| - Five to six absences/late arrivals/leaving early: | Two full grades dropped |
| - More than six absences/late arrivals/leaving early: | Retake course |

FINAL EXAMS

There will be no final exam for this course

DUE DATES

Work is to be typed and submitted in paper format (not e-mailed) unless otherwise noted.

Late work is not accepted. If you predict an absence, submit assignments early.

This policy comes with a caveat: students may revise assignments post-deadlines to improve their grades. This must take place within one week after the deadline. Both dates need to be included on the assignment.

LEGIBILITY AND LABELING

Label all class assignments with your name. Label artwork on the back. Written materials should be presented in a legible and professional format. Papers must be typed.

Begin a computer file and labeling system that will allow you to find curriculum and lesson plans you develop. I recommend that you develop the habit of revising lesson plans after class/critique/teaching so that they are ready for use in future years. Many new teachers are asked to show lesson plans as part of the interview process. A series of smart, attractively presented lesson/project plans is an essential component of your job search portfolio and your readiness to teach when you get your ideal job.

WRITING

Well-written papers and lesson plans are required for this course. Check written work carefully before submitting it. If you are not a strong writer, please make use of The Writing Center at UM. A tutor will help you to improve written assignments and thus help you to develop the writing skills you need as a professional educator. <http://www.umt.edu/writingcenter/>

Throughout this course, we will identify some common writing errors. You are expected to remediate these as they are covered. Remember, someday your writing will be a part of the process by which you are hired and evaluated.

Ways to get started:

- Study up on gender-biased free writing. ("Their" is not a gender-neutral substitute for singular possessive referring to a student. What can you write instead?) Which is correct? "The teacher that got a job..." or, "The teacher who got the job...." Why?

SPECIAL NEEDS

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation.

<http://life.umt.edu/dss/>

WITHDRAWAL POLICY

Refer to UM Catalogue or visit <http://www2.umt.edu/catalog/acpolpro.htm>.

HEALTH AND SAFETY

The UM Art Department uses environmentally sound methods. Spray fixatives may not be used inside the studio facilities. They may be used outside or in an approved spray booth. Acrylic mediums are water-based and acceptable. All are available at our bookstore. You will be individually responsible for clean up at the end of each of your classroom working periods, both during and between classes. No creatures or children under the age of 18 will be allowed in studios during class time or open studio times. No food or open beverage containers are allowed in Art Department facilities when art making is in process. Students may take a snack break by stepping out of the studio if necessary.

BUILDING ACCESS

The use of studio space requires current enrollment in a specific studio course, as course fees are used for communal supplies. Hours are from 7 AM - 11 PM daily.

PEER RESOURCES

If you miss class, call or e-mail a classmate before contacting me to find out what you missed and what you might need to bring to the next class.

Record the contact information of two classmates below:

Peer 1:

M phone:

H phone:

E-mail

Peer 2:

M phone:

H phone:

E-mail

CORE VALUES:

PROFESSIONAL AND INTERPERSONAL COMPETENCIES

Department of Art Education, School of Visual Art, University of Montana

Professionals in educational settings are expected to engage in scholarly practices with professional integrity. Yet, such professional and interpersonal competencies are not always explicitly stated to students in pre-service stages of professional development. This rubric makes explicit the meanings and practices of professional and interpersonal competencies that are expected of students and educators by the Art Education program.

This document lists a range values and competencies. Competencies are listed under corresponding core values. Rationales for specific competencies are followed by descriptions of exemplary models that meet and exceed standards.

The holistic ideal:

Student balances the social, emotional, cultural, physical, spiritual, intellectual, and aesthetic dimensions of the self.

- Emotional Responsibility: Demonstration of reason and balance in decision-making and interactions is essential to a trusting educational environment.

Student demonstrates balanced judgment. Student is appropriately mature, responsible and dependable. Student respects the viewpoints of others even during disagreement. Student seeks support for coping with stress. Student is always responsible for own emotions and behaviors; does not blame others. When engaging in a challenge of ideas, student's communication is professional and focused on educational content, not on personal traits. Student expresses feelings appropriately without aggressive overtones. Student accepts constructive criticism with poise and determination for growth.

- Self care: In order to fully attend to the learning needs of others, an educator needs to maintain one's energy level, alertness and stamina by caring for one's physical well-being

and emotional health.

Student maintains a balanced lifestyle with adequate nutrition, exercise and sleep. Student maintains emotional health. Student manages time for appropriate self-care. Student seeks appropriate professional support if needed.

Intellectual enthusiasm and personal and professional introspection:

Student engages in a dynamic pursuit of knowledge and dissemination of ideas and information within a culture that nourishes creativity and curiosity. Student is also engaged in a lifelong commitment to authentic reflection and continual growth.

- Attendance: To be a full participant in the educational community, educators need to be intellectually engaged and physically present.

Student always arrives to class or field site early in order to set up to teach and learn. Student participates in class discussion through verbal and non-verbal communication. Student never misses class or fieldwork, and takes responsibility if she or he is going to be late or absent by contacting a peer to submit work to faculty member on time.

- Class Preparation: Educators need to complete work with academic rigor and take initiative to be fully prepared.

Reading, written and other work is always done with close attention paid to high quality. Contributions extend the educational experience of the group. Work always reflects deep thinking, reflection, wide interest, and curiosity.

- Performance and Participation: To facilitate one's own learning and learning of others, educators need to be aware of others' needs and perspectives while remaining alert, actively engaged and open minded.

Student is attentive and active in class and field site. Student draws connections between a wide range of ideas and her or his own academic work or fieldwork. Student is inquisitive, engaged, and reflective. Student takes initiative to contribute or assist. Student shares the collective space. Student neither dominates nor intimidates, nor remains invisible or silent. Student is eager and able to take on new situations, new material, new responsibilities and new frameworks of thinking. Student can accept ambiguity in the learning process. When faced with challenge, student demonstrates learning and professional growth.

Social responsibility:

Student engages in service and ethical behaviors in support of human dignity.

- Collegiality: Engaging in shared responsibility for one's own learning and the teaching of

others is required for an effective educational environment.

Student is very interested in, and supportive of, the work of others. Student is eager to learn from others and to share own ideas as well. Disagreements between student and others are handled professionally and cordially. Student is considerate and respectful of others. Student actively engages colleagues in academic discourse and other conversations. Student initiates collaboration and welcomes collaborative efforts of others.

- Ethical Responsibility: Since education is a collective and collaborative enterprise, issues of ethical trust and responsibility are paramount for a productive environment.

Principles of honesty, respect and integrity guide student's academic work and community life. Student is always honest and respectful in dealing with others. Student is trustworthy in keeping personal and professional confidences. Student demonstrates care and concern about truth and ethics. Student's academic integrity is evident and personal integrity is consistent.

A global community:

Student embodies an inclusive perspective grounded in mutual respect that actively seeks and embraces a diversity of voices.

- Respect for Diversity: In order for education to promote full participation in a democratic society as the right of all persons in that society, all forms of human difference must be affirmed and included.

Student exhibits compassion, integrity, concern, and respect for human diversity. Student seeks out opportunities to work in solidarity with, and understand perspectives of, people across a wide range of human differences including but not limited to ability/disability, race, gender, ethnicity, religion, sexual orientation, socioeconomic status, language, age and more. Student works deliberately to value pluralism and to understand issues of these human differences. Student is aware of the limits of one's own perspective.

The above document contains content from the following sources:

The University of Montana, Phyllis J. Washington College of Education and Human Sciences, Teacher Education Program, Department of Curriculum and Instruction. (2010). *Teacher education handbook*. Retrieved from <http://cochs.umt.edu/departments/currinst/default.php>

Tufts School of Education, Art Education. (2012). *Personal and professional competencies*. Retrieved from <http://ase.tufts.edu/education/programs/teacherPrep/MATvisualArtCompetencies.asp>

Note: Readings and assignments are stored in the Dropbox folder of the week that they are due.

Note: Be aware of the following symbols:

- Readings::
 - ⊙⊙ Due::
 - Assignment::
-

◆ 1. Vocation

Wednesday, January 29 - Art Education and Community

What do you know? What do you need to be?

Content knowledge. Skills. Knowledge of the world. Teaching technique.

Teacher as intellectual/researcher

Does a good teacher teach what is known about the subject? (Tricky question)

Can a good teacher model not knowing?

Ice breaker & introductions to your colleagues

Ice-breaker

Class photograph – Learning names builds community!
Name-tags
Entrance Survey

Orientation to art education

Scavenger hunt
Resource Binder
Syllabus
Dropbox
Moodle

○ Assignment:: Portfolio, Resource Binder with labeled tabs

○ Assignment:: Readings

◆ 2. Past, Present, Future

Wednesday, February 5 - Memory Maps

● Readings::

"Drawing on Imagination, Memory, and Experience" in *Better Practices in Art Education*
"Lets Get Serious About Cultivating Creativity" in *The Chronicle* by Stephen J. Tepper and George D. Kuh
Art for Our Sake: School Art Classes Matter More Than Ever – But Not for the Reasons you Think by Ellen Winner and Lois Hetland

Activity + Discussion: Why visual art education?

Multiple Intelligences
Learning Domains
Cyclical thinking

○ Assignment + Activity:: Memory Maps

Meditation, discussion, demonstration, studio time

○ Assignment:: Readings

○ Assignment:: Finish Memory Map, Memory Map Reflection

⊙⊙ Due:: Portfolio, Resource Binder with labeled tabs

◆ 3. "Seeing Into"

Wednesday, February 12 - Surrealist Exercises

● Readings::

Playing, Creativity, Possibility by Olivia Gude
Research (Read text and images) this webpage: https://naea.digication.com/omg/Seeing_Into_Investigation-Coming

Memory Map Critique

Terry Barret's three questions:

What do you see?

What does it mean?

How do you know?

Surrealism Presentation

Art is evidence of time + place

Fusion between object/idea and cultural context

Studio Activity: "Seeing into" Ink Blots, "Seeing into" Inked String

Activity: Teaching Groups – Desired age levels and subject

This will help me develop your groups for teaching experiences in the final weeks of class.

☉☉ Memory Map and Memory Map Reflection

● Assignment:: Readings

● Assignment:: Modernist Elements and Principles Justification Sheets / Postmodern Principles Justification Sheets

◆ 4. Modernism

Wednesday, February 19 – THE Elements and Principles?

● Readings::

Research (Read both the text and the images.) the Elements and Principles Book

at https://naea.digication.com/omg/Elements_Principles_Book

(Download all the PDFs and read them, too.) NOTE: YOU MAY WANT THIS LESSON FOR YOUR RESOURCE BINDER.

Memory Map Critique

Studio Activity: Elements and Principles Book/Presentation

☉☉ Due:: Modernist Elements and Principles Justification Sheets / Postmodern Principles Justification Sheets

● Assignment:: Readings

● Modernist Finish Elements and Principles Book

◆ 5. Postmodernism

Wednesday, February 26 - Drawing, Painting, Sculpture, Social Practice?

● Readings::

- Postmodern Principles by Olivia Gude
- Research (Read both text and images) the Postmodern Principles website: https://naea.digication.com/omg/Postmodern_Principles

Social Practice + Social Justice Presentations: *Social Justice Artmaking + Student Examples of Social Practice*

Text Message for Campus Project

Social practice, collaboration, site-specific work, materiality.
Worksheets as a means of idea generation.

⊙⊙ Due:: Elements and Principles Book

○ Assignment:: Readings

○ Assignment:: Developmental Chart

◆ 6. No Class Today (BFA Review)

Wednesday, March 5

Use this time to work on your assignments.

◆ 7. Structural Analysis of Learning Designs

Wednesday, March 12 Format and Reaching Your Students

● Readings:: Note that this is a large amount of reading. These assignments span two weeks.

- Read chapters 2 + 3 in *Rethinking Curriculum in Art* by Steward and Walker
- Read "It's OK to Be Neither: Teaching That Supports Gender-Variant Children" in *Rethinking Schools* by Melissa Bollow Tempel
- Read ADDRESSING chart (in Dropbox)
- Read chapter 3 of Day and Hurwitz's *Children and Their Art*, (pages 39 – 60)

Text Message for Campus Critique

Ensure that your project is installed BEFORE class starts. We will move from site to site to critique the work.
Dress accordingly.

How to Construct Learning Designs and Plans

Inspiration and “working through”

Making sample/observing process

Elaboration through considering necessary or potential skills

Setting specific goals and objectives

Teaching methods of making through various activities

The unfolding project plan with multiple day lesson plans. No more-“See you in four weeks, kids.”

Learning Design Components

Summary and Rationale

Key Concepts

Essential Questions

Learning Targets

Input or content with examples and models

Checking for understanding

Guided practice

Independent practice

Assessment

Why Do I Need Learning Designs/Lesson Plans?

Good lesson plans avoid teacher burnout: conserve energy.

Good lesson plans save time: specificity of directions.

Good lesson plans avoid discipline problems: clear expectations for method and production.

Good lesson plans increase focus and complexity: nuanced spaces for investigation and play.

Good lesson plans enhance individuality: teacher time is spent in supporting idiosyncratic thinking, not in re-teaching basics.

Artistic and Thematic Roots of Project Design

Constructing authentic investigations. Investigate, don't illustrate.

Teaching contemporary techniques for artmaking

Significant learning within the project – directions and mini-lessons are CLEAR

Multiple solutions – do you want to see 30 of these?

Opening one's artistic practice to others

Congruence between form, content, and technique

Developing Curriculum is Hard! Work with Your Team!

Matching art and artists to a generative theme/enduring idea

Brainstorming project ideas

Specifying the potential of what is to be investigated

Identifying workable and appropriate techniques and processes

Making art together; don't just talk about your ideas with your partner

Revise project based on what you have learned. Begin again if necessary.

Reality check: would a real artist use this process? Why?

Is there a reason why 100 (or more) of these should exist?

Step-by-Step Visualization

Make a fabulous teacher sample-if you can't make a convincing project, who can?

Reality-check planning (teacher time, materials, and skills)

Clearly specify conceptual, aesthetic, and technical objectives-not just what the students will make, but why.

Avoid stunned and motionless silences (followed by discipline problems) at the beginning with clear, interesting

Start-Up activities.

Space and time logistics-especially plan to avoid bottlenecks.

Keep everyone busy – all of the time!

Create strategies for giving absent students the missing information: triads, poster, information sheets, etc.

Set up. Clean up.

Closure: evaluation and display.

Learning Design Introduction: Explanation and Rubric

ADDRESSING your Learners

Review handout. Short discussion article on gender-variant children.

Activity: Announce Teaching Groups – Handout suggestions.

☉☉ Due:: Text Message for Campus Project

☉☉ Due:: Developmental Chart

○ Assignment:: Readings

○ Assignment:: Critique Research paper on featured artist/art movement.
See *Integration Possibilities* in Dropbox.

◆ 8. Structural Analysis of Learning Designs

Wednesday, March 19 - Children's Development + Writing Developmentally Appropriate Learning Targets

● Readings::

- Read "Planning Instruction with Assessment and Reflection in Mind" in *Better Practices in visual Arts Education*
- Read ABCD Objective Writing and Bloom's Revised Taxonomy handouts

Writing Learning Objectives/Learning Targets Presentation

Write developmentally appropriate learning targets in the ABCD method.

Learning Design/Targets Handout and Workshop

Activity: Teaching Groups Work Session

○ Assignment:: Leading: Critique Research Projects

○ Assignment:: Readings

◆ 9. Talking About Art

Wednesday, March 26 – Doing and Leading

● Readings::

Chapter 3, *Interpreting Student Art* by Terry Barrett

Doing – 75 minutes

Field trip to Missoula Art Museum, Montana Museum of Art and Culture, or the University Center Gallery to “talk about art.”

Terry Barret’s three questions: What do you see? What does it mean? How do you know?

Using worksheets to shape and guide sharing artworks

Involving peers in receptive understanding

Building a community of discourse

Dialogue or Critique: The Purpose of Making Art in Schools

Ensure that all students feel seen and heard

Why staying on time during critiques is difficult

The good and not-so-good consequences of taking as long as you need.

Leading: Critique Research Projects – 75 minutes

⊙⊙ Due:: Critique Research Project Papers

◆ 10. Putting Theory to Practice

Wednesday, April 9 – Creating, Playing, Reflecting, Writing

Mandatory work session

How can you use the instructor as a resource? What do you need to do on your own time?

○ Assignment:: Get DIRTY today!

○ Assignment:: Project idea with learning targets and assessment plan due (handwritten) at the end of class today.

◆ 11. Teaching Groups

Wednesday, April 16 - Group 1

Resource Binder work session

Teaching + Learning

Group 1: Second 75 minutes of class

◆ 12. Teaching Groups

Wednesday, April 23 - Groups 2 + 3

Teaching + Learning

Group #2: First 75 minutes

Break: 15 minutes

Group #3: Second 75 minutes

◆ 13. Teaching Groups

Wednesday, April 30 - Groups 4 + 5

Teaching + Learning

Group #4: First 65 minutes

Break: 10 minutes

Group #5: 65 minutes

Resource Binder Evaluation: 30 minutes

⊙⊙ Due:: Resource Binder

◆ 14. Teaching Groups

Wednesday, May 7 - Group 6

Teaching + Learning

Our last group, #6, leads us!

Add last lesson to Resource Biner

Classroom cleaning

Teach your students to be responsible!

Take this model and make your end-of-the-year-cleanup a snap!

Closure + Thank You